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the most successful artists in his peculiar line that this country has produced.

Hubbard is engaged upon a commission from Mr. Walters of Baltimore. This gentleman has given many artists commissions, and with an enlightened liberality rarely met with in America, neither limits them to size, price, nor subject.

Bellows has completed a large and beautiful landscape, "The Elm Tree by the Bridge," for the next exhibition of the National Academy.

Tait is going to quit his cabinet pieces, he tells us, and devote himself to several elaborate compositions already under consideration. The great demand for the pictures of Mr. T. has pushed his commissions far ahead into *next* year. Such success augurs well for the artist's future. Without doubt he will rank first in his line, on this side of the sea.

William Hart spent the summer past up in Maine, and returned in the fall with some most entrancing sketches. He has painted up but two or three of them, being compelled to finish up old orders. His "Hudson River Villa" is nature itself. A marine, just completed, is one of the most perfect pieces of water-scene which we have lately looked upon. A little picture for the "Cosmopolitan Art Association" is a gem.

Jesse Talbot, Thom, and Bellows, will each furnish several fine things for the coming catalogue of prizes to subscribers of the "Cosmopolitan Art Association."

Sonntag has been working industriously all winter at his rooms, 599 Broadway. His pictures are in demand at his own prices. The "Dream of Italy," a superb canvas exhibited by Williams & Stevens, attracted great attention. It goes to Philadelphia. A "Clearing Scene," painted for the "Cosmopolitan Art Association," gave infinite satisfaction. It has gone to Boston.

James Hart is very busy, but his painstaking hands fail, we hear, to fill his rapid orders. His studies of last summer, up in New England, have given him some charming themes. He will do something to surprise even his warmest admirers at the coming exhibition.

Mr. Henry Turner, a young artist of Virginia, lately studying with Leutze, at Dusseldorf, has been for about a year at work upon a large picture, the subject taken from an incident in the life of Chevalier Bayard. It is highly spoken of by the fellow-artists of Mr. Turner, in

Dusseldorf, and will, when completed, be sent to this country.

The statue of Webster, by Powers, is to be placed in the vestibule of the new United States Court-house, Boston, Tremont-street. A correspondence has taken place between Mr. Everett, in behalf of the Committee of Subscribers to the statue, and the Secretary of the Interior, and the latter has given orders to the architect having charge of the alterations in the Temple to make arrangements for its reception in that edifice.

Josiah Bradlee and fifteen other gentlemen of Boston have united in purchasing, for eight hundred dollars, Miss Jane Stuart's copy of her father's picture of "Washington in Faneuil Hall," and have presented it to the Mechanics' Charitable Association.

An Exhibition of paintings and statuary at Charleston, is exciting attention there. It contains busts by Greenough, Galt, and Powers, among them the Proserpine of the latter. Among the painters, represented by their works, are West, Stuart, Allston, Vanderlyn, and others, and there is also one picture attributed to Domenichino. A historical piece by Leutze, "The Rescue of the South Carolinian Flag by Sergeant Jasper, at Fort Moultrie," was painted for the Carolina Art Association.

Paul Akers, the sculptor, has been spending some months in Maine. He is now in New-York, where he will remain a considerable length of time previous to his return to Rome.

H. K. Brown has lately executed a very fine bust of General Scott. It promises to become the presentment of the hero which is to go down to posterity. Mr. Brown has also put Mr. Breckinridge in marble. He has several other orders for busts. He *ought* to be engaged on some more important labor. Such talents as his ought not to spend itself on busts, even if they do "pay" best.

The *Church Record*, of Chicago, records the arrival "of another work of art in our city, from old Rome. It consists of two figures, a mother and a child who have gone heavenward, and has been placed in the cemetery over their remains. The group is of life size, and is composed of recumbent figures of the mother and child, represented as sleeping. The group is of Serevezza marble, and was executed in Rome by the eminent American sculptor, Ives. This fine work of art is placed

upon an appropriate pedestal of Rutland marble, corresponding with the marble of the group, and was designed by the sculptor." Why is it that our cemeteries generally are so barren of these real creations of genius? Is it that all the dead die poor, or is it that the selfishness and avarice of the surviving relations prefer no "waste of money," which cost them nothing? Let our miserably barren graveyards preach their rebuke eternally in the ears of surviving families until they pay the regard due to memories of the dead by placing above their remains some work of true genius which may worthily mark that last resting-place!

#### PHOTOGRAPHIC.

UNDER the recent discoveries in Photography by M. Niepce de St. Victor, it is found that almost all soluble chemical substances are rendered available to the practice of the art. Take a sheet of paper and impregnate it with any soluble substance, let it dry in a darkened room, and then isolate it under a negative, take it back to the dark room, and treat it with any of the re-agents capable of combining with the substance operated upon, and you will have a picture of almost any color you desire; for example, if the paper be impregnated with nitrate of uranium, exposed, and then treated with a solution of red prussiate of potash, a beautiful red picture will be obtained; and if this be afterward treated with sulphate of iron, a fine blue picture will be produced; and if other re-agents be employed instead of the sulphate of iron, pictures of different colors may be obtained.

A late number of the *Photographic News* (London), contained impressions from seven different plates engraved by Mr. Talbot's photographic process. These engravings, from transparent glass positives by Messrs. Clouard and Soulier of Paris, are small in size, and as engravings not very perfect. But while the shadows are wanting in demi-tints and in transparency, the lighter parts display a degree of accuracy and delicacy of detail which, when examined with a strong magnifier, appears quite marvelous.